

CANADIAN MOVING PICTURE DIGEST

Vol. 23, No. 44

TORONTO 2, CANADA

February 27th, 1932

UNPRECEDENTED!

FOUR M-G-M pictures

ONE right after another have been
HELD OVER at the big Capitol, N. Y.

*"Private Lives", "Mata Hari", "The Champ"
and "Emma" each played two great weeks!*

AND shortly before these hits

THE CAPITOL enjoyed in succession

TWO-WEEK RUNS with *"This Modern
Age", "A Free Soul", "Susan Lenox", "Madelon
Claudet" and "Possessed."*

THE EXTENDED RUN HABIT
is a cinch when you play M-G-M!

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2



HO! HUM! LEO DOES IT AGAIN!

'Tarzan' Bangs At Sneak Preview

San Diego.—The MGM crowd sneaked out of Culver City with 15 reels of their latest picture, "Tarzan," and sprung it on an unexpected audience in the North Park theatre, a neighborhood house seating 1500, every seat in the house being filled, as this is the first time it has ever shown a preview.

It looks as if MGM has another smash, maybe one equal to "Trader Horn," in this production. The audience was highly enthusiastic and at one time, when the film broke, and there was a delay, it was easy to recognize this enthusiasm.

THIS CLIPPING from the Hollywood Reporter gives you just a faint idea of what the motion picture colony is talking about today!

"TARZAN, THE APE MAN"

is being discussed at every studio, by every producer and director as one more "fast one" pulled by that M-G-M crowd! No since "Trader Horn" such excitement. Wait! You'll see. Meanwhile, stick close to your pal—Leo, that good old Metro-Goldwyn Mayer lion!

Hays states Industry has no fear of probe

Canadian Moving Picture DIGEST

Established in 1915 for
Exhibitors

Subscription: \$5.00 yearly

Telephone: Trinity 1481

Cable: Ontocanada

Published by Canadian
Moving Picture Digest
Company, Limited

259 Spadina Ave. Toronto

RAY LEWIS

Editor and Managing Director

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The Great Charter of King John



THE Encyclopedia Britannica states that this most important document of 1215, "was exacted by men, with arms in their hands, from a resisting king."

The feature of this charter was contained in the following, "no freeman shall be taken or imprisoned, or be disseized of his freehold or liberties, or free customs, or be outlawed or exiled or any otherwise damaged, nor will we pass upon him, nor send upon him, but by lawful

judgment of his peers, or by the law of the land."

Every individual of the nation was protected in the free enjoyment of his life, his liberty, and his property, unless declared to be forfeited by the judgment of his peers or the law of the land.

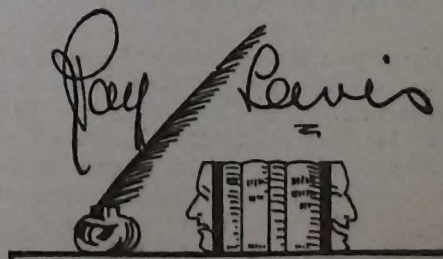
The Magna Charta is the keystone still of English liberty and it has been stated by the judges of international importance, that since this charter was obtained, all else is but little more than confirmation or commentary; and if "every subsequent law were to be swept away there would still remain in the charter those distinguishing features which denote a freedom of the people from a despotic Monarchy."

In 1215, men rebelled against the tyranny of a King, and 717 years later theatreowners rebel against the tyranny of a despotism which out-Herods Herods, or any other king, an economic slavery which renders "null and void" the priceless heritage of the charter, which proclaimed "every individual of the national shall be protected in the free enjoyment of his life, his liberty, and his property."

We, in the Industry of Motion Pictures, need search no further than our own field of endeavor to discover that we, who are not part of the Privileged Few, the latter class which Monopolize this Industry, we are not protected in the free enjoyment of life, of liberty, or of property, for there is an organized effort of money and power, which trespasses upon all our liberties, making us either slaves, or paupers.

Regardless of any judgment of peers, there is a judgment of the common people, a judgment rendered by those who bear witness because they have suffered, that we have in Canada a Motion Picture Monopoly which has not only driven Canadians out of business, but which may introduce into Canada a form of political protection and tyranny similar to that which we find across the border.

No company can operate as this company has and does, which has the Wealth and Power to silence its victims into an inarticulate subjection, or a confused confession, without being a sore spot upon the health of a nation's trade, and upon our nationhood.



RA



RAY LEWIS

PRESENTS

AT THE CARLTON, London, England, Paramount's "Dr. Jekyll and Mr. Hyde" is advertised "For Adults With Very Strong Nerves." The Cinematograph Times adds, "This kind of advertisement is honest."

Sir Phillip Cunliffe-Lister, Secretary of State for the British Colonies, has drawn to the attention of the various officers, administering the colonial governments, the activities of the British United Film Producers Co. Ltd., which recently was organized, and which received an initial subsidy of £1,000 from the Government of Great Britain.

The Secretary of State, in a recent official dispatch states that "he attaches considerable importance to increasing the supply of British films in the Colonial market and considers that the new company should be given every encouragement in its efforts to achieve this end. He requests the Colonial authorities to afford to the company and their agents such assistance as can properly be given."

THERE is a great deal of ominous whispering among Independent exhibitors in reference to The Film Octopus in Canada, which appears to be no respecter of the Government Investigation, and which during the Prosecution secured the most skilled legal counsel to defend practices in Film Trade which have been attacked, not only throughout the British Empire, but across the United States, practices deemed illegal and unfair, and in Restraint of Trade, as detrimental to the Public interest.

The results of the prosecution in Ontario will be watched, not only in Canada, but in the United States, in every country which has been putting up a fight against the control of its National Screen.

For the first time in the history of the Film Industry in Canada, a Government went through with an investigation of the Film Industry, appointing a Commissioner for such a purpose, and securing, as a result, so it is rumoured around Ottawa, a precedent for all other reports of Inquiry.

If Commissioner White's Report is accurate, then there can be no doubt in the Mind of the Government that there is a need for the freeing of our National Screen from Combine control.

If the White Report is based upon facts, as Commissioner White found them in his research and examination of witnesses, then there is every need for the control, by the Canadian Government, of an Industry, which is now under the foreign control of one company, Paramount-Publix; the latter which has never contributed

anything more to Canada than the privilege of paying a big unearned increment to its President, Adolph Zukor, on a small initial investment, big rentals for its product; and enormous salaries to officials sent over to Canada for the good of Paramount-Publix.

IF THERE is such a thing, as undesirable citizens, which duly are deported to their own countries, why is there not a law, or such laws, which select for deportation, or elimination, companies which have an unsavoury reputation for Monopolistic policies, and who have had such business methods subjected to Government investigation in their own country?

Why can Paramount-Publix do what no other company would be permitted to do in this country, even were such a company Canadian controlled?

Recently a statement was made to the press, in which it was said that the Theatre Holding Company is but remotely connected with Famous Players. The Theatre Holding Company was incorporated by letters patent, dated March 9th, 1928, issued under the Ontario Company's Act, with an authorized capital of \$170,000 divided into 1,500 preferred shares of \$100 each and 20,000 common shares of \$1.00 each. All of the capital has been issued. There is a holding company, 50% of both preferred and common shares being held by Famous Players, and the balance having been issued to the Allen Interests. (See White Report, page 23.)

THE NAME of S. Crafton appears as Secretary of each of the nine companies which under By-laws 61-62-63 are removing their headquarters from Toronto to the respective towns in which the theatres operating as separate Limited Companies are located.

The nine, however, involve more than nine theatres, for instance, the Peterboro Theatre Limited, which will have its headquarters in Stratford, Ont., includes twenty-two theatres in its chain.

A statement issued by The Theatre Holding Corporation, in reply to press inquiries as to the reason for the removal of the Holding Company's theatre headquarters from Toronto, pointed out that the city's assessment department decided to tax earnings of theatres outside the city, if the head office was in Toronto.



Joseph Schnitzer leaves RKO Radio to Form Own Unit. Ned Depinet Steps Up!

The New Film on Broadway

By Betty Ross

"LOVERS COURAGEOUS," a Metro-Goldwyn-Mayer production, directed by Robert Z. Leonard and starring Robert Montgomery and Madge Evans.

A refreshingly simple little love story by that excellent English playwright, Frederick Lonsdale, is "Lovers Courageous." Not only simple and refreshing but delightfully charming and intelligent as well. Headed by those two engaging young stars, Robert Montgomery and Madge Evans, it is a wholly enjoyable idyll.

Little Willie's parents plan to make a postal clerk out of him when he grows up. The child (played most convincingly by little Jackie Searle) resents the idea with all his young heart. Reaching manhood's estate, his distaste for the job having grown with him, reaches a stage where he prefers to leave home rather than enter the postal service. So he goes wandering over the globe following the various careers of sailor, cowboy, hotel porter and finally ends up in a tobacconist's shop in South Africa. Here he meets the sweet young daughter of an admiral. They fall in love. He tells her of his ambition to be a playwright. She encourages and enthuses with him. It is an idyllic romance.

A parental edict arrives from England summoning Mary's return. She goes back and is on the reluctant point of marrying a sporting British peer when Willie arrives in London. Social barriers are hurdled. Love triumphs. She flies to his arms and they are speedily married. Then follow days of love and starvation. While Willie toils to make his play dreams come true, they reach the stage where necessity causes a separation and then comes Willie's success. His play has been accepted.

The height of this charming little idyll is reached when Willie, flushed with the glow of success and unaccustomed wealth, suggests that they go to Paris for a real celebration. To which Mary simply replies: "Let's stay home and have a baby instead."

Both players, director and author come in for a lot of commendation for this lovely little romance. They have certainly contributed an unusually enjoyable and as I said before, refreshing play in "Lovers Courageous." I wouldn't have missed it for worlds.

"LADY WITH A PAST," an R.K.O. production, directed by Edward H. Griffith and starring Constance Bennett and Ben Lyon.

Another Bennett sister comes in for honours on Broadway this week. But instead of a poor girl who goes to Paris, the incomparable Constance is an heiress, a lady of no sex appeal (all of a sudden) who goes to Paris to meet a gigolo who teaches her *how to live*.

In "Lady With A Past" Constance plays the role of a shy young wallflower who tried in vain to win the attention of her romantic ideal, played by the classically handsome David Manners. But he couldn't be annoyed, it seems, with a young female as obviously uninteresting as Connie and consequently doesn't see her at all. (Imagine!)

Going disconsolately to Paris, the disappointed girl meets a penniless young American there, in the person of Ben Lyon, and he is nothing loathe to play gigolo to her for all there is in it for him. He helps develop both her personality and her taste in clothes to such a degree that when her first love, David Manners, hops into Paris on a business matter, he is met with a great shock. The unpopular young wallflower is the toast of Paris, sought by titles and responsible for at least one suicide of a rejected suitor.

It's too bad after this that Guy (Ben Lyon) who did so much for her, loses her to her long desired Prince Charming but love must be satisfied and besides Guy already has a wife. So Donnie wins her with all her newly developed charm.

Constance is simply gorgeous, nothing else can so well describe her in this film. Ben Lyon does steal every scene in which he appears and the profile of young David Manners is a delight to the eye. There are also glimpses of Don Alvarado, handsomest Latin actor in Hollywood who is appropriately cast as an Argentine and Merna Kennedy, Albert Conti and Blanche Frederici acquit themselves very creditably in their various roles.

Starland Patrons Unaware of Fire

Patrons of the Starland Theatre, 1174 St. Lawrence Boulevard, Montreal, Que., were unaware of the fire in the projection room of the theatre. Although the fire was only a small one, the management feared that the sight of the firemen would cause a panic. In order to avoid this, the firemen removed their helmets and rubber coats before entering the theatre; and the fire was extinguished without much trouble.

The operator was putting a roll of film into the machine, and the friction caused the roll to ignite. The firemen were summoned, and the fire put out while the audience was being entertained with another picture. The damage was minor, the walls of the projection room being slightly charred.

Allied Exhibitors Convention

The Allied States Association of Motion Picture Exhibitors, will hold their annual convention at the Statler Hotel, Detroit, March 8th, 9th and 10th.

Carl Laemmle personally installs L. J. Schlaifer General Manager, succeeding Phil Reisman

Decision Withheld in

United Amusements Ltd. Case

The case of the prosecution of United Amusements Ltd., owners of a number of moving picture theatres in Montreal, on a charge of violating the Lord's Day Act, was opened last week, in Montreal, before Judge Lacroix. The charge was the operation of the Rivoli Theatre on Sunday, January 3rd.

Decision was withheld.

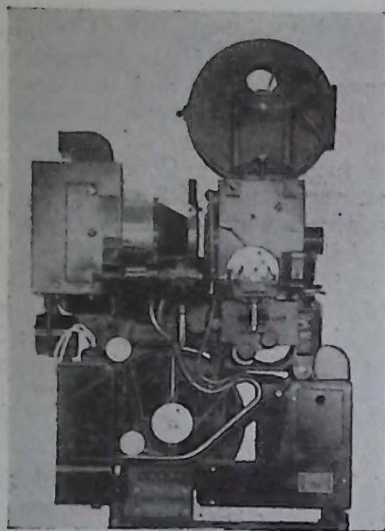
Iroquois Theatre, Petrolia

Equipped with Northern Electric

The Iroquois Theatre in Petrolia, Ontario, has just been equipped with a complete Sound System by Northern Electric Company, opening with Sound on February 18th with the regular complement of two projection machines for a continuous programme of the best sound and talking pictures.

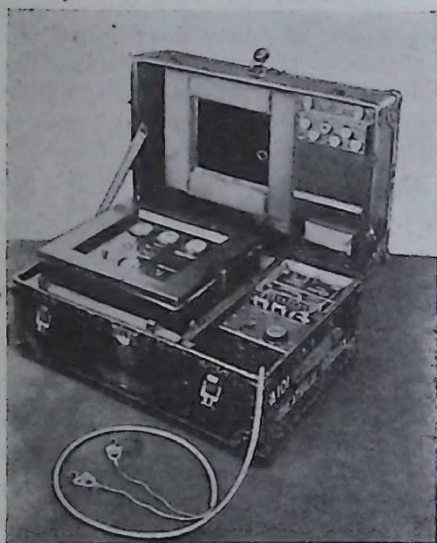


Now the PORTABLE for ROAD



Holmes portable projector. Specially adaptable to road show work.

*On with the
Road Shows...*



No. 202 Reproducer on table with combination speaker and amplifier which fits into suitcase below.

Type of portable amplifier used in the larger halls and auditoriums.

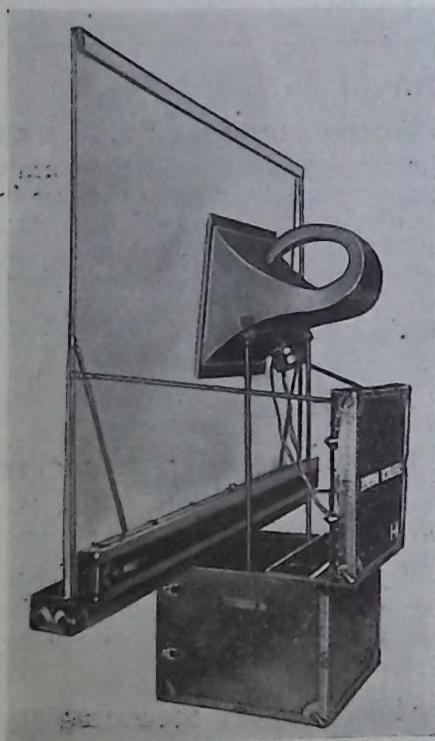
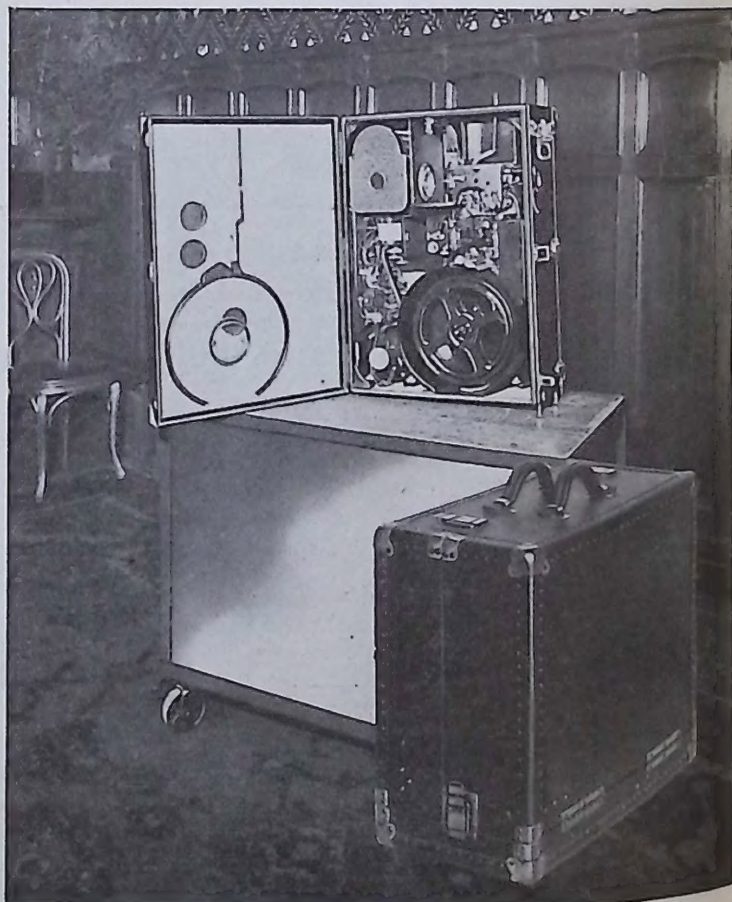
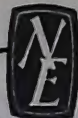


Illustration of portable screen and loud speaker set-up ready for use.





EQUIPMENT SHOWS



... **T**HE Northern Electric portable sound motion picture equipment showing the standard 35 m.m. film will bring back this type of entertainment and profits to you.

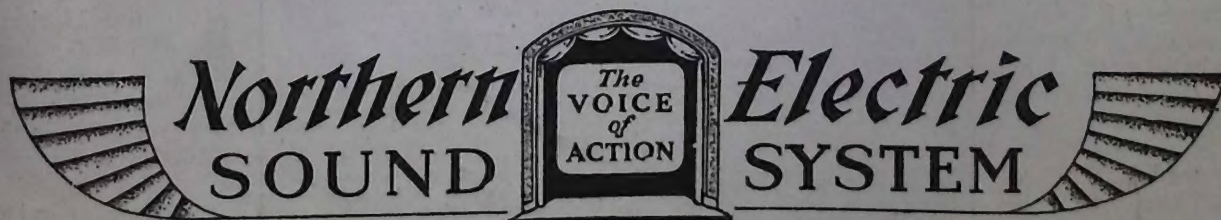
This equipment has been developed by the same laboratories that developed the sound equipment used in 8,600 theatres throughout the world.

Two types available to meet all your requirements.

Write us for prices . . . they are extraordinary low.

RESEARCH PRODUCTS
SALES DEPARTMENT

637 CRAIG ST. WEST, MONTREAL



WESTERN ELECTRIC IN U. S. A.
AND IN OTHER COUNTRIES

Senator Smith Wildman Brookhart Introduces Bill to Probe Film Industry

COMMITTEE ON INTERSTATE COMMERCE OF U. S. DIRECTED IN BROOKHART
BILL TO INVESTIGATE MOTION PICTURES.

SENATOR BROOKHART of Iowa, presented a resolution, asking for an investigation of the Motion Picture Industry of the U. S., in a bill which he presented in the Senate, Tuesday, February 23rd, 1932. The Senator in presenting his bill, held the floor for about an hour, outlining in detail, his reasons for the proposed investigation. These are the introductory remarks of Senator Brookhart:

"I have introduced the resolution for an investigation of the Motion Picture Industry, in the firm belief that the inquisitorial powers of the Senate could not be put to more productive use at the present time. Of all the businesses, not classified as public utilities, the movies directly and intimately affect the public. Affording a ready, albeit brief, refuge from the dullness and care of everyday life, the movies are daily thronged with millions of people. Second only to the homes

and schools, they exercise greater influence for good or evil than any other agency. Their influence on the culture, habits and morals of the public in general, are tremendous. Their influence on children and adolescents are incalculable. Being in a very real sense impressed with a public use, this business is nevertheless unregulated, but it has been permitted by a supine government to be successfully monopolized. As a result, this tremendous influence is wielded by a small group of men who would never have been chosen by the people, especially the fathers and mothers, as the receptacles for such authority."

Senator Quotes from Articles.

The Senator quoted from various articles which appeared in the "Parents' Magazine," written by Dr. Fred Eastman, Professor of Religious Literature and Drama of the Chicago Theological Seminary, from a report of The Public Relations of the Motion Picture Industry, compiled by the Department of Research and Education of the Federal Council of the Churches of Christ in America, from the Report of the Department of Labour of the Dominion of Canada (The White Report), and from Harrison's Reports, covering questions and answers asked by Mrs. Thomas G. Winter, of Ex-Governor Milliken, of the Hays' Organization, from

The Brookhart Text as Presented Before Congress

Washington, Feb. 24.—Declaring that his proposed inquiry would in the long run "greatly benefit the motion picture industry just as it will benefit the public," Senator Smith Wildman Brookhart said when introducing his resolution to probe the film industry. The resolution follows:

Resolved, that the Committee on Interstate Commerce be and it is hereby empowered and directed forthwith to make a sweeping and thorough investigation of the organization, financing and practices of the motion picture industry in the United States and particularly to investigate and report on the following:

1. The organization, functions and financing of the Motion Picture Producers and Distributors of America, Inc., the purposes and accomplishments of said organization; and the extent to which the members thereof have co-operated through said agency to suppress competition and restrain trade.

2. The activities of the members of said Motion Picture Producers and Distributors of America to monopolize or control said industry by such devices as uniform sales contracts, compulsory arbitration, withholding of product from independent theatres, allocation of product to controlled theatres, unfair and unreasonable zoning and protection, block booking, and other unfair practices.

3. The efforts of the theatre-owning producers to regulate the admission prices of independent theatres by limitations in so-called percentage contracts and by withholding film for unreasonable periods from low admission houses.

4. The degree of diligence shown by the Department of Justice and the Federal Trade Commission in prosecuting alleged violations of the anti-trust laws by motion picture companies and the reasons for the delay in pressing pending cases; and, if there has been lack of diligence, whether it is the result of the activities of Mr. Will Hays or the Motion Picture Producers and Distributors of America.

5. The capitalization of the larger companies in the motion picture industry and the methods by which they were financed, particularly during the past six years, and the reason for the great shrinkage in the value of their securities in the hands of the public.

6. The relations, corporate, contractual and otherwise between the

producers and distributors of motion pictures, on the one hand, and the manufacturers of electrical equipment for reproducing sound in theatres, the principal music publishing houses and the manufacturers of so-called screen trailers, on the other hand, and the effect of such relations on the independent theatre owners and public.

7. The organization and operation of the so-called Copyright Protection Bureau, and the connection between said Bureau and the Motion Picture Producers and Distributors of America, and the truth of the assertion that said Bureau under color of the Copyright Law has extorted penalties from theatre owners which bear no relation to actual damages resulting from alleged infringements.

8. The facts in reference to the so-called "Hays Morality Code"; whether it was promulgated in a bona fide effort to improve conditions on the screen or whether it was intended as a mere blind to silence criticism; the extent to which it has been obeyed or evaded, and, if it has been obeyed, whether it is adequate to protect the public from indecent and obnoxious pictures.

9. The efforts of the Motion Picture Producers and Distributors of America to influence public opinion in favor of the industry and to silence criticism by propaganda, by the employment or subsidizing of the members or employees of welfare and reform organizations, and by efforts to control the action of such organizations.

10. The activities of the Motion Picture Producers and Distributors of America in attempting to control and direct organizations of theatre owners; to subsidize those that conform to the Hays policies and to interfere with the financing and operation of those that do not.

11. The effect on the independent theater owners and on the public of percentage playing, as now required by the larger producing companies, and particularly of so-called selective percentage playing under which the producer designates the days on which its pictures must be played.

Be it further resolved, that the Committee on Interstate Commerce inform the Senate fully as to any changes in the anti-trust laws, the copyright laws, the laws against using the mails to defraud, and any new measures which may be necessary or desirable to cure any abuses which may be found to exist in the organization, financing and practices of the motion picture industry.

Harrison's Reports, issue of November 22nd, 1930, "When the Independent Exhibitors use the Producers' Tactics," and from the issue of May 23rd, 1932, from the article, "What Influences Are Delaying Action in the Block Booking Order Against Paramount?" which article dealt with the alleged tardiness of the Federal Trade Commission in prosecuting the Paramount, "Cease and Desist" order to a successful conclusion.

Slow Litigation Against Film Trust.

The article referred to the changes which were alleged to have been made in the appointees of the Commission. Senator Brookhart in commenting upon the Paramount article, prefaced his remarks as follows, "The Publisher of this paper makes no intimations in reference to the Department of Justice, nor do I, but it should be recorded that the proceedings against the Motion Picture Trust appear to proceed more slowly than any other class of litigation."

Block-Booking Analyzed.

In respect to block-booking, the Senator said, "The only point of contact between the Motion Picture Industry is the theatre, and it is to the theatreowner that the public should look for protection in the matter of indecent pictures. However, the large theatres in the large cities have

(Continued on Page 9)

Ottawa Top Receipts goes to Garbo in "Mata Hari"

Probe of U.S. Film Industry Before the Senate

(Continued from Page 8)

virtually come under the ownership or control of the producers themselves and are operated by hired managers who have no choice as to the pictures they must play.

"The producer-owned houses must just play the pictures released by the parent company and in addition must play pictures of the theatreowning producers who play the pictures of such a parent company in their theatres. There is no incentive for the manager to study the likes and dislikes of his patrons since his program is arranged by the home office in New York and the product of the mutual back-scratching of the big producers. And since the producer-owned theatres are for the most part located in the downtown sections of the large cities, the producers are primarily interested in making pictures that will appeal to the audiences attending such theatres, which audiences differ greatly from the less sophisticated audiences which attend the neighborhood and small town theatres.

"These neighborhood and small town houses serve the bulk of the family trade, including the children, but the owners of these independent houses have little or no choice as to the pictures they play, because of a most obnoxious practice known as block booking. Under this practice an independent theatre owner may not select such of the pictures of a producer as are best suited to his patrons, but must buy the entire block of pictures offered by such producer, such block containing the producers' entire output for a year."

So-Called Protection.

In dealing with "unreasonable and discriminatory protection," the Senator did not mince his words, but set forth his views of this "so-called protection" as follows: "As soon as the producers began acquiring and operating theatres, a marked change occurred in their attitude toward the independent theatre owners. The producers ceased to regard the latter as their customers and treated them as competitors. This change of policy has been disastrous to all parties concerned. It has been disastrous for the independent exhibitor because the producers have exerted the power inherent in their control of both the films and the theatres to drive the independents out of business. It has been disastrous for the producers because by driving out thousands of independent theatres they restricted the market for films and placed themselves at the mercy of their competitors. It was disastrous to the public because they lost valuable points of contact with the industry.

Driving Independents Out.

"The competitive methods employed to drive out the independent theatres constitutes one of the most shocking chapters in the annals of American business. Two of the less oppressive methods employed, the foundation of which was boycott, were found by the Supreme Court to be violations of the Sherman Law. The first of these was the practice of compelling the exhibitors to arbitrate differences under unfair and one-sided contracts before alleged arbitration boards (which I have heretofore characterized as kangaroo courts) and whose awards were enforced by a boycott. . . .

"Another intolerable practice was to threaten an independent theatre owner that, unless he bought pictures off a certain theatre-operating producer, the latter would build in opposition to him. These theatre-owning producers also made agreements, with one another, to sell each other their entire output, thus cutting off independent theatres competitive with the chain houses from adequate supplies. These mutual back-scratching arrange-

ments even go so far as to give the chain exclusive rights to pictures, not only in every town in which they now operate, but in all other towns in which the chain may acquire or build theatres during the life of the franchise.

"But the most flagrant, the most oppressive, and, in my judgment, the most clearly illegal of all is the practice known as protection;" and here Senator Brookhart entered into a lengthy explanation of this pernicious monopolistic policy.

A Question for Paramount Publix to Answer

The Paramount Famous Lasky Corporation consolidated balance sheet at December 28th, 1929, has under Liabilities and Capital, this item as Capital (represented by) Common stock, 2,685,313 shares without par value, - - \$98,979,174.91 against these figures there is a mark which connects same with the following notation, as on a previous page.

"214,494 shares, under certain conditions, purchasable by the Corporation any time prior to respective expiration dates of option, and saleable to the corporation, at various dates between August 6, 1930, and March 1st, 1932, at prices averaging \$80.00 per share.

What the shareholders of Paramount-Publix, who exchanged their Famous Players Canadian shares would like to know is, what shares are included in the notation, and if these refer to the Paramount-Publix shares which Paramount-Publix agreed to redeem when it entered into theatre purchasing arrangements, at \$75, \$80, and \$85 a share; and if this notation in the annual statement, covered the full and true facts of an obligation which has certainly revealed itself, not as an asset, or as capital, but as a liability.

Model Theatre, Midland, Renovated

Mr. Bugg, Manager of the Model Theatre, Midland, Ontario, is having the lobby of the theatre entirely renovated, under the direction of an expert interior decorator. When this work is completed the exterior part of the building will be redecorated; and on completion the Model Theatre entrance will be among the most attractive in Ontario. The work is being done by S. Lakner of Sudbury, and reflects great credit upon him as an artist and decorator.

(Special to Digest from Winnipeg)

The British Columbia government will ask power, in legislation to be introduced to the legislature next week, to impose a quota on British Empire motion pictures.

The legislation would give the power to fix whatever it thinks desirable at any time and to alter it if necessary.

Whether the quota would ever be invoked would depend upon conditions. If the government believed that British pictures are not being given proper opportunity in the Canadian field, it will bring a quota into effect, it is believed.

Later on, if Canada should develop a picture industry of its own, a quota could be established for Canadian-made films.

Decision to forward a letter to the Saskatchewan government, urging that if a board of censorship for moving pictures be set up for Saskatchewan, that such board have its headquarters in Regina, not Winnipeg, was reached at a meeting of the Trade and Labor Council of Regina, February 23. J. D. Gordon, whose office is in Winnipeg, has charge of Saskatchewan censorship at the present time.

Allied States Association supplied "Memoranda and Data Regarding Trade Abuses" for Senator Brookhart

Toronto Theatres

LOEW'S — Manager Jules Bernstein — "Emma," a Metro-Goldwyn-Mayer release, starring Marie Dressler, supported by Myrna Loy, Jean Hersholt, John Miljan, Purnell B. Pratt and Leila Bennet. Playing a second week to capacity houses. It is a very human story of a housekeeper who becomes a mother to the children, in the house in which she is working, and how her heart is broken by the children, who prove very ungrateful, putting her on trial for her life. Directed by Clarence Brown from the story by Frances Marion.

UPTOWN—Manager Tom Daley — Buddy Rogers in the Paramount production, "This Reckless Age," with Peggy Shannon, Frances Dee, Richard Bennett, Frances Starr, and Charlie Ruggles. The mother and father, Frances Starr and Richard Bennett, have made all kinds of sacrifices to send their two children, Buddy Rogers and Frances Dee, to college. But when the children return home for Christmas holidays, the parents seldom see them. Richard Bennett is held responsible for the deal, which was promoted by his employer, and the buyer of a fake mine, holds Bennett responsible and threatens to sue unless he received \$10,000. Frances Dee hearing of this, gets Rogers and he tries to fix the thing up with the employer, but is unsuccessful. Buddy and Frances prove that they are not as thoughtless as they appeared to be, and Frances obtains the money from an old family friend, who is in love with her. They make the employer buy back the mine, and the father is cleared. Directed by Frank Tuttle, from the play, "The Goose Hangs High" by Lewis Beach.

TIVOLI — Manager James Lynch — The Fox film, "The Silent Witness," with Lionel Atwill, Greta Nissen, Helen Mack, Bramwell Fletcher and Mary Forbes. Anthony Howard is having a paramour with a woman of rather dubious reputation, Nora Selmer. When he asks her to marry him, she only laughs, and Howard, in-

furiated, chokes her. When he arrives at his home he confesses to his father, Sir Austin Howard. The father takes the blame, and unable to establish an alibi for that evening is put on trial for murder. He confesses to the murder, but in the meantime a new factor has asserted itself. Horace Ward, an admirer of the dead woman turns state witness, and tells that Anthony did not kill Nora, but that she was killed by her husband, who returned to the apartment later. The father is freed, and the son, who has just arrived to confess, learns that he is not guilty of the crime. Directed by Marcel Varnel.

IMPERIAL — Manager H. V. Knevels — "No One Man," a Paramount production with Carole Lombard, Paul Lukas, Ricardo Cortez and Juliette Compton. Penelope Newbold is a very wealthy young divorcee, who is contemplating marrying a young sportsman, Bill Hanaway. She knows of his many affairs, but believes that he will change after their marriage. Finding him making love to an old sweetheart, disgusted she breaks the engagement. But again she enters the matrimonial lists, this deciding to marry a very hard working doctor. But finally is persuaded by Hanaway to change her mind and return to him. Married to Hanaway, the inconsistent Penelope discovers that she loves the doctor, and after the death of her husband, becomes a nurse in the doctor's private sanatorium. Directed by Lloyd Corrigan, from the novel by Rupert Hughes.

SHEA'S—Manager Jerry Shea — Lew Ayres in "Heaven On Earth," a Universal feature. Supporting cast includes Anita Louise, Harry Beresford, Elizabeth Patterson, Peter Richmond and Jules Cowles. This is a story of the Mississippi River, and a feud between the Steam Boaters and the shanty men. Lew Ayres is adopted by a Steam Boater, Harry Beresford, who has killed his father. Brought up in ignorance of this fact, he hates his own kinsfolk. Learning the truth he returns to them, and has a quarrel with his foster father. He falls in love with Anita Louise, one of the shanty people, and decides to marry her against his father's wishes. But the blood of the Mississippi brings everything to a climax, and the father repents and save the life of the boy and Anita.

Price Revision, National Projector Carbons

Effective February 1st, 1932, due to exchange charges and alteration of manufacturing costs, the following are the new prices on the more commonly used sizes of National Projector Carbons. No discount is allowed from these prices other than 10% in full case lots of one size, the case quantities being indicated. Prices are for smallest package of that size.

OLD TYPE VERTICAL CARBON LAMPS—

1/4" x 12" Cored, 1000	\$11.60 per 100
5/8" x 12" Cored, 500	7.70 per 50
3/4" x 12" Cored, 500	9.90 per 50

5/16" x 6" Orotip, Cored or Solid, 1000.....	\$8.40 per 100
11/32" x 6" Orotip, Cored or Solid, 1000.....	9.00 per 100
3/8" x 6" Orotip, Cored or Solid, 1000.....	9.60 per 100

WHITE FLAME A.C. COMBINATIONS—

5/8" Sets — 250 Sets	\$9.27 per 25 Sets
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3/4" Sets — 250 Sets	\$11.20 per 25 Sets
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LOW INTENSITY REFLECTOR ARC LAMPS—

64mm. x 8" Solid, 1000	\$5.10 per 100
7mm. x 8" Solid, 1000	5.50 per 100
7mm. x 8" Cored, 1000	5.80 per 100
8mm. x 8" Solid, 1000	6.00 per 100
8mm. x 8" Cored, 1000	6.50 per 100

9mm. x 8" Cored, 1000	\$7.00 per 100
10mm. x 8" Cored, 1000	7.70 per 100
12mm. x 8" Cored, 1000	9.00 per 100
13mm. x 8" Cored, 1000	9.60 per 100
14mm. x 8" Cored, 1000	10.20 per 100

8mm. x 8" and 12mm. x 8" S.R.A. Combination — 500 pairs.....	\$9.60 per 50 pairs
8mm. x 8" and 13mm. x 8" S.R.A. Combination — 500 pairs.....	9.90 per 50 pairs

HIGH INTENSITY REFLECTOR ARC LAMPS—

9mm. x 20" Cored, 1000	\$31.40 per 100
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5/16" x 9" Orotip Cored, 1000	\$10.20 per 100
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Complete price list on all sizes with burning specifications mailed on request.

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Round About the Studios

British Locales in "Truth Game"

British races, a London theatre, and play haunts of the "idle rich" in the British capital were constructed as a series of elaborate settings for the American talkie production of a famous English play.

They are the backgrounds for "The Truth Game," Ivor Novello's London stage success, being filmed by Metro-Goldwyn-Mayer as a new starring vehicle for Robert Montgomery.

Montgomery is seen as a festive young Britisher, as he was in "The Man in Possession" and "Lovers Courageous," and an elaborate cast appears, directed by Jack Conway, who recently directed John and Lionel Barrymore in "Arsene Lupin."

Heather Thatcher, famous London stage actress, Edward Everett Horton, C. Aubrey Smith, and others of note are among the players.

"The Third String" Well Received

"The Third String," the latest Gaumont-Welsh Pearson comedy feature, is about to be presented throughout the Provinces, it having already been well received at its London trade presentation.

Directed by George Pearson and adapted from the original humorous story by W. W. Jacobs, "The Third String" is an episode in the lives of that incorrigible trio, Ginger Dick, Peter Russett and Sam Small.

"Law of the West" In Production

"Law of the West," a new outdoor western starring Bob Steele, has just been placed in production at the Trem Carr Studios for Sono Art-World Wide release.

Steele is taking direction from his father, R. N. Bradbury, who also wrote the story. Nancy Prexel is playing the feminine lead, while Ed Brady is essaying the heavy role.

Lester Cohen Added to Universal's Writers

Lester Cohen, author of "Sweepings" and several plays, has been summoned to Universal City by Carl Laemmle, Jr. He makes the thirty-ninth important scenario writer in the Universal scenario department.

"Limpy" Jackie Cooper's Latest Film

Production began last week on "Limpy," Jackie Cooper's new starring picture for Metro-Goldwyn-Mayer, under direction of Harry Pollard. In the supporting cast of "Limpy" are Charles "Chic" Sale, Dorothy Peterson, Helen Parrish, Andy Shuford and Gus Leonard. "Limpy" was adapted to the screen from the novel by William Johnston.

"Limpy" is young Cooper's second starring picture for Metro-Goldwyn-Mayer. He was co-starred with Wallace Beery in "The Champ." He has also appeared in "Skippy," "Sooky" and "Donovan's Kid."

Pollard has directed such films as "Shipmates" and "The Prodigal."

John Boles Selected for Role in "Back Street"

The three months' hunt for just the proper actress to play Ray Schmidt in Fannie Hurst's "Back Street" has not developed a candidate on whom both John Stahl and Carl Laemmle, Jr., can agree. However, they decided last week that John Boles, whose work was so satisfactory in "Seed," would play the role of Walter Saxel. Among those who have been mentioned for the female lead are Rose Hobart, Genevieve Tobin, Helen Mencken and Jeanette MacDonald.

Tala Birell to Play in "Nana"

So delighted is Universal with the work of Tala Birell in "Mountains in Flame," which is now being made at Universal City with Luis Trenker, that Carl Laemmle, Jr., has decided to star her. Her first starring vehicle will be "Nana" by Emile Zola.

Gilbert Author of New Starring Picture

Metro-Goldwyn-Mayer has selected as John Gilbert's next starring picture "Downstairs," written by the actor himself as an original story for the screen, according to an announcement from the Culver City studios.

Monta Bell, whose last directorial work was on "Personal Maid" and who in the past made such films as "The Torrent," "Man, Woman and Sin" and "The Bellamy Trial" will direct the new film.

Nils Asther Returns to Screen

Joan Crawford will have opposite her the leading man who played with her in one of her greatest romantic successes in silent pictures, when she begins work on "Letty Lynton" at the Metro-Goldwyn-Mayer studios. Nils Asther, Swedish actor, will have the leading masculine role, it was announced last week. He was last seen with Miss Crawford in "Dream of Love," and played opposite Garbo in "Wild Orchids" and "The Single Standard."

"Scrappy" Cartoon Given Special Preview

"Chinatown Mystery," a Columbia-Charlie Mintz "Scrappy" cartoon, was given an unusual preview this week before a capacity house made up of society folk and exhibitors, when it was shown in connection with an invitation showing of "Arrowsmith" at the United Artists (Publix) Theatre, Chicago.

This is the first time that Balaban & Katz have selected a short subject for presentation at a preview.

Metro's March Release

Four new pictures are scheduled for release during March by Metro-Goldwyn-Mayer. They are "Arsene Lupin," bringing John and Lionel Barrymore together on the screen for the first time, "Tarzan, the Ape Man," directed by W. S. Van Dyke, "Are You Listening?" with William Haines and "The Wet Parade," picturization of Upton Sinclair's best-selling novel.

Universal Purchases Unusual Novel

Universal has purchased another unusual novel. It is "The Murderer Invisible" by Philip Wylie. In addition to having elements of the supernatural, this Wylie novel contains also a wonderful love story.

Stewart and Carpenter To Write for M-G-M

Donald Ogden Stewart and Edward Childs Carpenter have been signed by Metro-Goldwyn-Mayer to write original stories for the screen, according to an announcement from the Culver City studios.

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